

Bird On A Wire has her back on top, but the sweetest deal she has is her private life

24-CARAT GOLDIE!

"CAN you believe this? Is this the best?" Goldie Hawn whispers, propped against a bank of pillows in the king-sized bed at her luxury house in Pacific Palisades.

She is not referring to the script by her side, her latest leading man on-screen, Mel Gibson, or her personal co-star of the past seven years, Kurt Russell.

The source of Goldie's rapture is blond-haired Wyatt Russell, almost four, her son by Kurt.

"Just look at that face," she says. "This is my third child and my last and, you know, each one you treasure more."

Moments later Katie, 13, and Oliver, 12, her children by ex-husband Bill Hudson, are home.

Katie, who dances and plays piano, shows Goldie a drawing.

Oliver, tall and lean, says he lost a tennis match, and Goldie sighs: "Oh, honey, that's a drag. Did you have fun?"

"Yeah."

"Well, then, that's cool."

The scenes of domesticity continue as Kurt arrives, discusses the day's events and a schedule that includes taking Ollie to hockey practice, and disappears.

In the course of an hour, the terms of endearment in this affectionate, down-to-earth household go from Sweetie to Dolly, Honey, Boobie, Mookie and Poop.

If any female star in Hollywood has it all, it is Goldie.

Now 44, she can still excite an audience by dropping a towel to begin a heated love scene.

This she does in *Bird On A Wire*, her current hit, co-starring with Mel Gibson.

While other actresses anxiously await their next script, Goldie last year signed a \$38 million, seven-

movie deal with Disney Studios' Hollywood Pictures.

Right now, though, the sweetest deal is the one she has at home.

Let other women wilt at the sight of Mel Gibson. "My relationship with Kurt is solid," Goldie says. Why would I have a romance with anyone? I'm already in love. I have the best guy around."

That view is ratified by a friend who has worked with Kurt (Silkwood, 1983) and known Goldie since 1968.

“Why would I have a romance with anyone? I’m already in love”

"They have the best relationship of any people I know," says Cher.

"We're in cahoots," Kurt says. "When I'm not the perfect mate, she hangs in there."

For Goldie, love did not always work out so well.

Her 1969 marriage to director Gus Trikonis ended less than amicably (she had to pay him \$72,000) four years later.

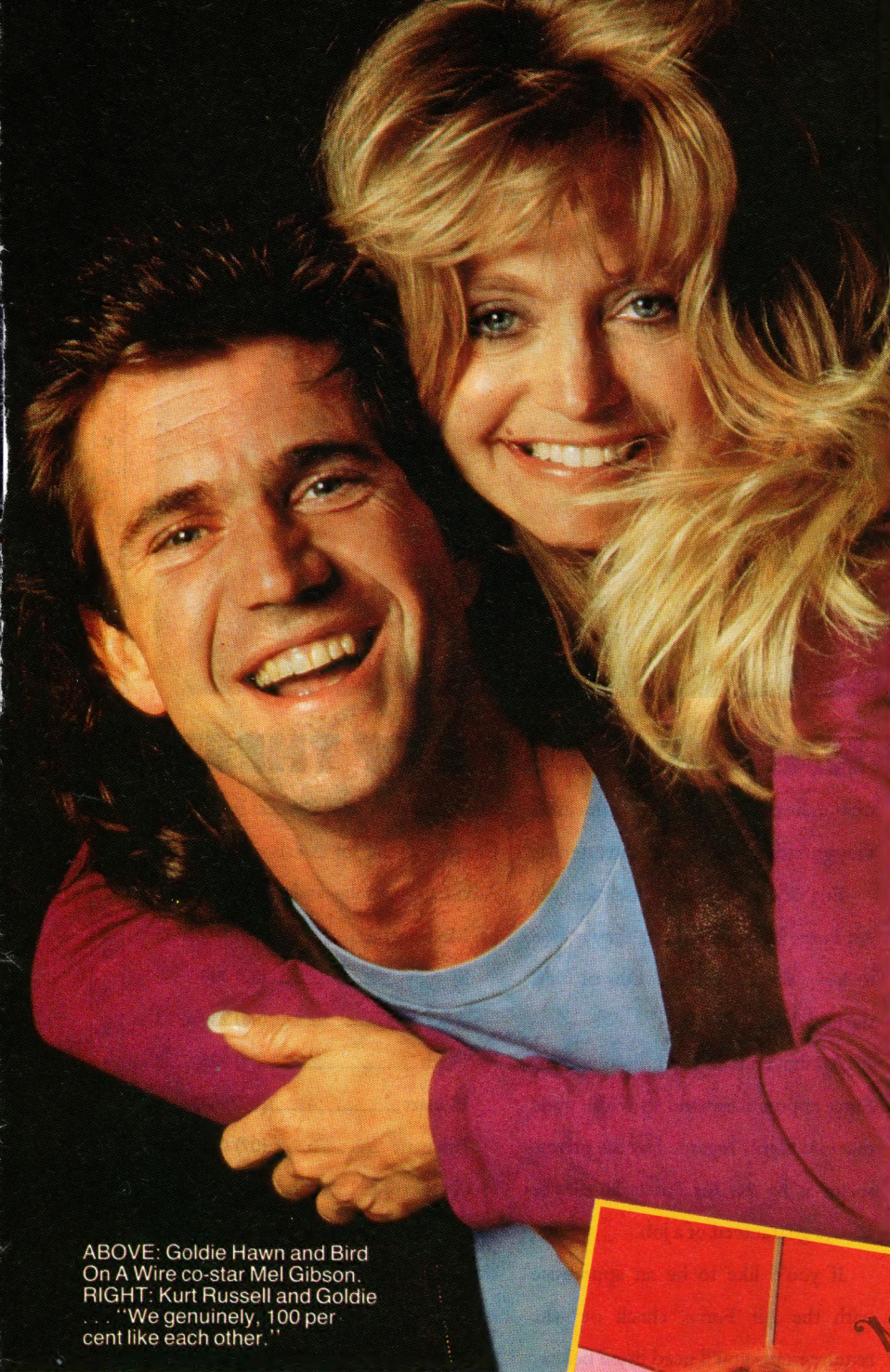
A 1976 union with singer-actor Bill Hudson yielding two children led to a bitter 1980 break-up that still casts a shadow.

Hudson, now remarried to Cindy Williams, has publicly aired their battles over finances and custody.

Goldie will no longer discuss her prior marital affairs, concentrating instead on the non-marital commitment that works.

"We genuinely, 100 per cent like each other," she says





ABOVE: Goldie Hawn and Bird On A Wire co-star Mel Gibson. RIGHT: Kurt Russell and Goldie Hawn. "We genuinely, 100 per cent like each other."

of her relationship with Kurt, 39.

Remarkably, the couple don't have long separations due to location work.

Kurt (who fought Mel over Michelle Pfeiffer in *Tequila Sunrise*) flew his 1977 biplane and took the kids to visit Goldie and his buddy Mel in Vancouver, where *Bird* was shot.

"I'm one of the few actors who enjoys being on someone else's location," Kurt says.

Goldie, aware of Mel's box-office clout and weary of "carrying the responsibility" for a movie's rise or fall, didn't think twice when the offer came. On the set, she says, she

liked Kurt's friend just fine.

"All of us had fun together. We're never at a loss for things to laugh and talk about," she says.

Critics, who have not taken to *Bird On A Wire* with the same enthusiasm as the public, point to Goldie's girlish giggles and suggest the image isn't ageing well.

Goldie herself is aware that her "zany-ditzy-dingy shlick", as she reels it off, image seems "inappropriate" as she steams into mid-life. It certainly does not match the independent, intelligent, responsible mother behind the mask.

Of course, she always was more complicated than she looked.

Trained in ballet in Washington D.C., where she was raised by her Presbyterian father and Jewish mother, Goldie began her career dancing in New York's not-so-glamorous go-go circuit.

She won an Oscar nomination for *Cactus Flower* in 1969 and helped launch Steven Spielberg's career with fine dramatic work in *Sugarland Express* (1974).

But after *Shampoo* (1975) and *Foul Play* (1978), her "shlick" was her ticket.

She feels no stigma at joining a studio known for reviving stalled careers.

Her first Disney project is *Crisscross*, the story of a boy who sells drugs to save his mother from working as a stripper.

"Disney wants me to stretch for my entire range," she says.

"As you grow older, the parts get scarcer, and, yes, the question becomes: Do I abandon that image? How valuable is it? Yes, there is consternation about what I should do. Internally, please, I'd like to do Shakespeare!"

Story: Jim Jerome
Pictures: Tony Costa

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